# FEMALE PRINTMAKERS OFBANGLADESH

Changed to :

Studies on Female Printmakers of Bangladesh.

Approved with modification.
R.B/ dated – 14.12.2017.

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# | INTRODUCTION |

Printmaking is the process of making artworks by printing on paper. It usually covers only the process of creating prints that have an element of originality, rather than just being a photographic reproduction of a painting. Except in the case of monoprint, the process is capable of producing multiples of same pieces which is called print.

Our subcontinent has produced numerous artists who are recognized internationally; many of whom are earning millions at auctions worldwide. Some of the most successful and innovative artists from our subcontinent are women, and their various artworks explore a wide range of themes starting from identity and memory to politics, history and contemporary culture. However, where women and art is concerned, the question may often arise as to 'why female artists choose to become printmakers?' Upon looking at the history of art and women's contributions in the subject, a substantial body of literature has demonstrated clearly that women played a significant role in the production of visual arts for centuries.

Fine arts of Bangladesh has been practiced throughout the history ever since the country gained recognition as a separate entity. In fact, it has a perennial history which originated more than two thousand years ago and is practiced even today.

The most significant development of Bangladeshi art took place during the Pala rule which existed from 750-1174 CE. The Palas created a distinctive form of Buddhist art in Bangladesh which even influenced the Chinese, Japanese, Eastern Asian and Tibetan art. This progress of Bangladeshi art was continued to some extent during the Sena rule through the 11$^{th}$ and 12$^{th}$ centuries.

A new wave of evolution was introduced in Bangladeshi art through the pervading of British rule. The British left their impact in almost every field of visual arts in Bangladesh. Bangladeshi art was bolstered through the introduction of modern art. This period also gave birth to a number of eminent artists in Bangladesh including the great ZainulAbedin.

The birth of the Government Institute of Arts in Bangladesh, former East Pakistan, did not happen overnight. The impending division of India in 1947 made the necessity for an art institute in East Bengal. Till then the Calcutta art school had played the major role in training and governing the trends in art. Kala –Bhavanaof Santiniketan , established in 1919,and also the Indian Society of Oriental Art gave new directions to the art movements that evolved in Bengal.

When the Institute of Fine Arts was founded in 1948 it was called the Government Institute of Arts. Primarily, in view of the available teaching staff and the facility of administration, it was decided to set-up the educational structure of this institute with the initial introduction of four divisions. There were no theoretical subjects integrated into this five-year education programme. After the initial two-year elementary courses, students would complete the remaining three years of their studies in either of the two full-fledged departments, Commercial Art (Graphic Design) or Fine Art (Drawing and Painting). It was the function of the Graphic Art department to take wood carving classes in the elementary course and to supervise subsidiary wood carving and lithography classes of the students of the Fine and Commercial Art Departments.

When the Institute of Fine Arts was founded in 1948 one of its four divisions was Printmaking. The faculty of this department is Shafiuddin Ahmed. At the same time, he's one of the faculties who founded the institute itself. In its primary stage, Printmaking was a subject studied by the students of the other departments. Although it was an optional subject, the students of the commercial art department completed two or three colour book cover designs in this department. Five young artists completed their pre-degree in 1977. Rokeya Sultana, GolamFarukBebul, Sakina Halim, Zakir Hossain and AzizulHaque were students of first batch.

Safiuddin Ahmed took the initiative of getting a small press for printing etchings. This came into use in 1977 when the first BFA (Bachelor of Fine Arts) batch began classes. Later a big press for etching was collected.

Through the classes began in 1977, the BFA Degree syllabus was approved in 1978. It was then for the time that their department was addressed as the 'Printmaking Department.'

# | METHODOLOGY |

The project will comprise details on seven female printmakers of Bangladesh. I have focused on women printmakers in particular; because they are lauded in the art fraternity, for their contributions specifically in printmaking. The Institute of Fine Arts in Bangladesh has produced female printmakers who have displayed their creativity beyond borders, thus enabling other women to embrace their strengths in the field of art and culture. While they've garnered fame, popularity and honor over the years, their journey towards reaching the heights of success wasn't exactly an easy.

These female artists who specialise under the genre of printmaking have risen to prominence with their influential prints. From the latter half of the century, women artists have played a pivotal role in the department of printmaking as they've used it as a medium to express their emotions; they've used it to voice their opinions against the odds that are prevalent in our surroundings. In addition to that, they've also incorporated a great deal of sense into their art to create a new dimension in the subject. These female printmakers through their community of artists invite women printmakers from overseas to take part in their exhibitions; they also help these artists to exchange and cultivate ideas which in turn influences their skills and knowledge in this profession. This study will also bring forth the major concepts that female artists have developed and discussed in their visual works throughout their careers.

Needless to say, that women working in the printmaking genre in Bangladesh, continue to inspire the new generation of artists through their creative expressions. They further enhance their skills by drawing inspiration from international artworks and incorporating those to existing traditions.

Aside from artists, I will also elaborate as to how curators and gallery owners play and important role in the art community. Hence, interviews will be conducted to give the research another dimension.

Further into the research, I also want to show the extent at which womenartists in Bangladesh have created a number of rich and diverse art scene. By situating them with in the developing scene, and by examining their respective contribution. I'll also be able to bring their struggles and strengths into perspective alongside the resources and support that has enabled them to achieve their merits and continue their practiced. The artists in my selection come from come from different backgrounds spanning a wide spectrum, ranging from their respective choice of medium and their individual work, to their years of experience and geographical location.

A chapter will be dedicated to six female artists where they will each narrate their stories in their own words using their crafts as an example. There is no elaborate research done in my knowledge.I will try to complete my research within 3 years.

1st year: I will obtain the necessary data (literature review) and conceptualize a research designin order to create a theoretical framework.

2nd year: I will also provide data from primary and secondary sources.

3rd year: Analysis of all collected data and completion of research paper.

# | METHODOLOGY |

Review literature

Book Journal Any Other source

Data Information

Visual Interview

Questionnaires

Open ended Close ended

- Magazine
- Books
- Catalogues
- Museum
- Art Fairs

- Photo Video
- Exhibition
- Workshops

1. Image Collection and the process of their work
2. Work process and data collection
3. Work analysis
4. Bio-data
5. Technique/method
6. Exhibitions

I aim to submit my research paper within the time span of three years. Primary information for this thesis will be procured through interviews and secondary data will be collected through articles.

**| TENTATIVE |**

**Chapter -1**

**Introduction**

**Chapter- 2**

**Articulation of women position in the world**

Part-1: Rokeya Sultana

Part-2: AsmitaAlamShammy

**Chapter- 3**

**Social phenomena and womenhood**

Part1: FarehaZeba

Part-2JoyaShahrinHuq

Part-3: Moon Rahman

Part-4: Dilara begum jolly

**Chapter – 4**

**Soul searching through apotheosizing nature**

Part-1: ShantwanaShahrin

Part-2: Farzana Rahman Boby

**Chapter – 5**

**Evolvement of printmaking: a timeline**

As a medium of fine arts, printmaking is improving and becoming more concrete every day through residency and exchange programs, workshops, as well as art camps.

**Chapter-6**

**Conclusion**

Generally As a medium of fine arts printmaking has been less practiced among female artists. But still female artists has significantly contributed to develop the modern and contemporary art scene of Bangladesh. This research will try to examine the brief but bold legacy of the female printmakers of Bangladesh.

## Aim

In my opinion, no research has ever been done with regards to female artists in printmaking, hence I procured the necessary details to show how the printmakers in Bangladesh are making a difference through their artwork; this further provides insight on their contribution to contemporary art practice in our country.

## Objectives

- Exploring the position of female printmakers in Bangladesh.
- Understanding the prospects of printmaking as a career choice for women in Bangladesh.
- Surveying the groups involved with printmaking.
- Obtaining their personal experiences in their field of expertise.
- Analysing their work through the means of questionnaires.
- Introducing their source of inspiration.
- Evaluating whether or not there are more women come into this line of work.
- Bringing to light the advancements in Bangladeshi art that's being established by printmaking.

## Chapter-7

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